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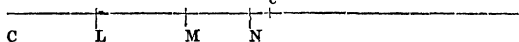
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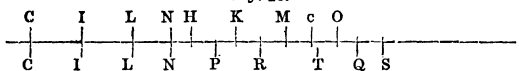
to each other, as *c L M N*, fig. 27, fall considerably short of the true octave *c*. Hence in tuning, one, two, or all of the three major thirds, which constitute every octave, must be tempered too sharp; and the nearer perfection any of them are made, the worse will the others become. *n c* is the unavoidable imperfection which must be added either to one or more of the thirds, and if equally divided between them will, *upon the whole*, be least offensive to the ear.

Fig. 27.



Again, twelve fifths, or, which is the same thing, six major tones, on a keyed instrument, constitute an octave; but on the monochord it will be found that they exceed it by a small portion, fig. 28, where *H I K L M N O P Q R S T* represent twelve sounds so obtained, the latter whereof does not coincide with the true octave *c*: *c T* is the unavoidable imperfection which must be subtracted from one or more of the twelve fifths which compose an octave.

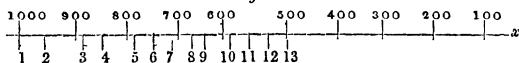
Fig. 28.



If equally distributed, this imperfection will be scarcely perceptible; when the fifths are all equally too flat, the thirds will all become, of their own accord, equally too sharp, and this will render all keys equally imperfect, which is called the equal temperament, and may be obtained on the monochord as follows. Divide the whole string *c x* into one thousand parts, beginning from right to left, as in fig. 29:

Place the note 2 at 943
.. 3 .. 890
.. 4 .. 840
.. 5 .. 793
.. 6 .. 749
.. 7 .. 707
.. 8 .. 667
.. 9 .. 629
.. 10 .. 594
.. 11 .. 561
.. 12 .. 529
.. 13 .. 500, the true octave.

Fig. 29.



Tune any one of the twelve notes of a keyed instrument to the whole string *1 x*, then *2 x* will give the next note, *3 x* the next, &c., to *13 x*, which will be an octave to *1 x*. If the note *1 x* be *c*, then *2 x* will be *c#* or *db*, *3 x* will be *d*, *4 x* will be *d#* or *eb*, &c. The fifth *8 x* will be only one thousandth part of the whole string too flat; but the third *5 x* will be seven such parts too sharp.

Unequal temperament is that wherein some of the fifths, and consequently some of the thirds,

are made more perfect than on the equal temperament, which necessarily renders others less perfect. Of this there are many systems, which the student is now capable of examining for himself.

He will also find much amusement in studying the various attempts to improve the scale by increasing the number of notes in the octave, such as that of the two additional notes at the Temple organ, of the five additional notes in Mr. Hawke's instruments, and of the twelve additional notes in those by Mr. Lœschman. In all these the bulk, expense, and complication of the instrument are increased in proportion to the number of notes added, and the consequent approach to perfection.

The author, in conclusion, cannot but regret that the preference of English organists for the old method of tuning is (as he is informed) hitherto so strong and determined, as to have resisted and repelled the attempts made to introduce the equal temperament into our Cathedrals and Churches. He has for many years uniformly recommended that this system should have a fair trial, upon the principle that as all tempered fifths and thirds offend the ear, those systems which contain such as are most tempered and most discordant cannot be preferable; especially in an age when the keys which have four sharps and three flats can no longer be excluded from general use. It has at length been fairly tried, and, having carefully examined it, he feels convinced that its practicability and superiority are as unequivocal on the organ as they are allowed to be on the piano-forte, and on all other instruments which contain only twelve different notes in each octave. He continues to press these opinions, not merely because they are his own, but because, in so doing, he is contending for the far higher 'authority of the judgment and practice of one whom, he trusts, his opponents must venerate and admire,—the greatest of all composers for this sacred instrument—

SEBASTIAN BACH.

TO CORRESPONDENTS.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slip in the paper near it.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence, otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer.

Brief Chronicle of the last Month.

ABINGDON.—On the 18th ult. the Musical Association engaged the Brousil Family to give a Concert and contributed several vocal pieces themselves, which were well received. The performance of the Brousil children was received with every appearance of gratification.

BAKEWELL (Derbyshire).—The new organ, built by Messrs. Kirtland and Jardine, of Manchester, for the Congregational Chapel, Bakewell, was opened on the 1st of September. It has two rows of keys, and contains 16 stops. Mr. John Fritche, of Bakewell, presided at the instrument, and ably developed its resources.

BIRMINGHAM MUSICAL FESTIVAL.—This great musical festival commenced on Tuesday morning, the 27th of August, under circumstances of the most favourable character. The arrangements which had been entered into by the committee were upon a sufficiently grand and liberal scale to ensure patronage of the most aristocratic description; and the list of subscribers was therefore as extensive as could be wished, and larger than upon any previous occasion. The usual preparations were made by the authorities for the convenience of the public. The Town Hall had been completely renovated. The general musical programme experienced some change in comparison with former years. The miscellaneous concerts were limited to two, the committee having determined upon giving six oratorios instead of four, and the ball, with which it is the custom to terminate the week, being abandoned. With the latter arrangement there could be no possible objection, for the ball was generally ill-supported, and bore but little patrician *prestige*. The festival commenced with the "National Anthem," followed by Mendelssohn's *Elijah*. The Town Hall was resplendently filled, and gave gratifying promise of the success which ultimately awaited the whole undertaking. The performance of the oratorio was in every respect worthy of the place. The orchestra was composed of the most accomplished professors in England; the chorus, of singers highly disciplined and experienced; and the principal vocalists were the leading artists in the profession. The soprano music in the first part was confided to Madame Lemmens Sherrington; the rest was sung admirably by Mdlle. Titiens. The other singers were Madame Dolby, Miss Palmer, Mr. Montem Smith, and Mr. Santley, whose interpretation of the music it would be difficult to excel. The evening concert was of mixed interest, but the selection was excellent of its kind, and afforded the amateurs of Birmingham a hearing of various masters and styles and the *élite* of the musical profession. The curiosity to hear Mdlle. Patti, who appeared for the first time at these concerts, was of course great. Her two contributions were, "Ah, fors è lui," and "Ah non credea," in which she completely captivated her audience. In addition to the oratorio singers of the morning there were Signor Giuglini and Miss Arabella Goddard, and both were immensely applauded. Handel's *Samson* was the performance of Wednesday morning, when Mr. Sims Reeves sang the principal tenor part, Mr. Belletti and Mr. Santley the bass parts, and Madame Dolby and Miss Palmer the contralto music. To Mdlle. Patti was allotted the air, "Let the bright Seraphim," which she sang prettily, but without much force or dignity. In the evening the usual miscellaneous concert was supplanted by Haydn's *Creation*, in which Mdlle. Titiens sang the principal music, Madame Sherrington, Mr. Sims Reeves, and Mr. Santley being her coadjutors. The *Messiah* was given on Thursday, and this indispensable feature in the scheme of a provincial festival maintained its usual attractiveness. The attendance was probably double what it was on the previous day, the receipts realizing nearly £3000. The soprano part was shared between Mdlle. Titiens, Madame Sherrington, and Madame Rudersdorff. The rest of the music was sung by Madame Dolby, Mr. Sims Reeves, Miss Palmer, Mr. Santley, and Signor Belletti. The miscellaneous concert was composed of similar materials to that of Tuesday; the selection requires no special record, the music being chiefly derived from operatic sources or the most familiar repertoire of the concert room. On Friday morning Beethoven's Mass in D was performed. The execution was of a chequered kind, some being very good and some very inferior, nevertheless it was evident that great labour had been expended in getting up this most difficult music. The second part con-

sisted of the *Alma Virgo*, one of Hummel's motetts, sung by Mdlle. Patti, and encored, and a selection from *Israel in Egypt*. The day closed with *Judas Maccabæus*. The festival terminated in a remarkably successful manner, and the balance-sheet exhibited a considerable amount in favour of the General Hospital.—At the annual meeting of the Governors of the Birmingham General Hospital, which was held on Friday, the 20th, under the presidency of the Rev. Dr. Miller; the auditors' report stated that the balance due to the treasurer on the ordinary account at the close of the financial year was £5,573, against which deficiency the hospital might hope to receive £3,000 as the net result of the indefatigable exertions of the committee of the recent musical festival. Mr. J. O. Mason, as chairman of the festival committee, announced that the festival had been eminently successful, both in a musical and financial point of view, and handed over to the institution a cheque for £2,000, being an instalment of the proceeds, the remainder of which he promised should be paid as soon as the accounts were finally balanced. At the same meeting a donation of £500 was received from an unknown donor, in aid of the funds for building the new wing.

COLYTON (Devon).—The opening of the new organ, built for this parish church by Messrs. Hill and Son, London, was inaugurated on the 12th ult., when full choral service was performed. The organ, which was played by Mr. Pinney, assistant organist of Exeter Cathedral, is a fine-toned instrument, and elicited much praise from the parishioners.

CRYSTAL PALACE.—Amongst the various entertainments given at the Palace during the last month, was a performance by the Metropolitan Choral Society. The orchestra consisted of children and teachers of Metropolitan Schools in union with the Society, and assistant tenors and basses; filling the whole space of the Great Handel Orchestra. The first part of the programme consisted of selections from oratorios and anthems, and the second part comprised various well-known part-songs. Miss Emily Spiller, who was the only solo singer, performed "The marvellous work" in splendid style, and was encored. The resonant quality of her voice is particularly well adapted to the building. The choruses had evidently been got up with much labour, and were sung creditably. Mr. Brownsmith accompanied on the organ, and Mr. Martin conducted.

DOVER.—A performance of sacred music took place at the Town Hall, on the 10th ult., for the benefit of the building fund of St. James' New Church. Miss Louisa Jarratt, and Messrs. Plant, Newsome, Farrow, and Rhodes were the soloists. The orchestra and chorus numbered nearly 100 performers.

DURHAM.—A new organ, built by Mr. Postill, of York, was opened on Sunday, the 1st ult., at Sherburn Hospital Chapel. The instrument contains two rows of keys and 22 stops; the tone is of a rich quality, and reflects great credit on the builder.

FOREST GATE (Stratford).—Mr. Humphrey Owen has been appointed Organist of Emmanuel Church at this place.

GREENWICH.—On Monday evening the 23rd ult. a meeting was held in the Lecture Hall, for the purpose of forming a Musical Association. Mr. Waller, the chairman, Mr. Clarke, the director, and Mr. Jordan, the secretary, addressed the meeting, and explained the manner in which the Association was to be conducted, and the benefits likely to arise from its formation. A great number of members were at once enrolled, and a day was appointed for the commencement of the musical practice.

HEREFORD MUSICAL FESTIVAL.—This festival commenced on Tuesday morning, the 10th of September, with a prospect of success that has not been unfulfilled. Like the festival at Birmingham, the object in view is purely a benevolent one, the original meetings having been established for the benefit of the widows and orphans

of the poorer clergy of Hereford, Gloucester, and Worcester; and for many years past the annual festival, which, we need hardly remind our readers, takes place at either one or the other of the cities in question, has been the means of conferring a very material assistance upon a class of individuals especially deserving of sympathy and help. In the official announcement of the committee of management it is stated that within the three dioceses there are 147 benefices having an income below £100 per annum—an unfortunate state of things, and fully explanatory of the necessity that exists for the charitable consideration of the affluent. The arrangements, as heretofore, were made and carried out by Mr. Townshend Smith, the organist of the cathedral, to whose energy the continuance of the Hereford section of the general festival may be fairly attributed. The meeting of the present year was inaugurated by a sermon preached by the canon residentiary Musgrave. The service, being choral, received assistance from the three choirs, and the solemnity and excellency of the effect may be easily imagined. At twelve o'clock the oratorio of *Elijah* commenced. For the due delivery of this fine work adequate preparation had been made by Mr. Townshend Smith, with reference to the size of the building in which it was to be given. The body of chorus singers was not large, but they were thoroughly effective; whilst the instrumentalists included some of the best performers upon their respective instruments that we have. The "cast" of "principals" differed in several respects from that at Birmingham. Madame Weiss and Miss Louisa Pyne sung the music given, in the former instance, to Madame Lemmens-Sherrington and Mdlle. Titiens, and Mr. Weiss that allotted to Mr. Santley. Without entering into invidious comparisons, there was little to be desired in the performance of the parts assigned to the Hereford vocalists. The tenor music was divided between Mr. Montem Smith and Mr. Sims Reeves. There were no repetitions, in deference to the sacred character of the cathedral. The first miscellaneous concert took place, in the evening, at the Shire Hall. The selections comprised Weber's overture to *Euryanthe*, and Beethoven's Pastoral Symphony, which were played with great ability by the band. The chief vocal exploits were those of Mdlle. Titiens, who sang "Ocean, thou mighty monster," and Mr. Sims Reeves, who sang "Adelaide." Signor Giuglini, Miss L. Pyne, Madame Dolby, and Mr. and Mrs. Weiss, contributed their share towards the success of the concert. The sacred performance on Wednesday, in the cathedral, consisted of Spohr's *Last Judgment* and Handel's *Samson*, which were both given with satisfactory excellence. The solos in the first were sung by Miss Susan Pyne, Mr. and Mrs. Weiss, and Mr. Montem Smith; and those in *Samson*, which was very much curtailed, were sung by Miss L. Pyne, Mr. Sims Reeves, and Mr. Weiss. The second concert took place in the evening, with a selection very similar to the first, but included selections from Mozart's *Zauberflöte*, *Don Giovanni*, *Nozze di Figaro*, and *Clemenza di Tito*. On Thursday morning three works were given in the cathedral, namely: "Spring" from the *Seasons*, the *Requiem* of Mozart, and the *Lobgesang* of Mendelssohn. The solos, in Spring were sung by Madame Weiss, Mr. Montem Smith, and Mr. Weiss. The principal singers in the *Requiem* were Mdlle. Titiens, Madame Dolby, Signor Giuglini, and Mr. Winn; while the exponents of the *Lobgesang* were Miss L. Pyne and Mr. Sims Reeves. The principal feature of the third evening concert was the *Undine* of Mr. Benedict, sung by Miss L. Pyne, Madame Dolby, Mr. Sims Reeves, and Mr. Weiss. The remaining selection consisted of Sterndale Bennett's overture to the *Wood Nymphs*, and Rossini's *Guillaume Tell*, with a series of vocalisms by Mdlle. Titiens, Signor Giuglini, Mr. Winn, and Mr. Montem Smith. On Friday morning the festival came to an end with the customary performance of the *Messiah*; the announcement of this work exercised its usual influence, and the cathedral was well filled, and the receipts larger than on the previous days. The results of the week's performances are said to have been highly satisfactory.

HIGH GARRETT.—The first annual concert of sacred music by the High Garrett and Gosfield Choral, and Braintree and Bocking Harmonic, Societies, under the direction of Mr. White, of Dorking, came off on the 23rd of August, in the High Garrett School. There were about 50 vocalists and a dozen instrumental performers, with Mr. Young presiding at the organ. The programme comprised selections of sacred music, and the execution met with a cordial reception. Mr. White efficiently conducted the performance, and was applauded in his performance on the violin.

KENNINGTON.—The Choral Society of this place gave a concert for a charitable purpose, on the 2nd of September, at the School-room in Bolton-street. Mr. Hart was the conductor, and Mr. Liddell accompanied on the pianoforte. The programme comprised a variety of choruses and part-songs, which were well given by the choir. Among the solo singers were Miss Parke, Miss Hart, Miss Godden, and Messrs. Denton, Tear, W. Hart, and Thompson.

LEEDS.—On the 7th ult., Dr. Spark gave a performance on the organ in the Town Hall. The music was selected from Mozart's works. This formed one of a series of performances which have been well attended and very successful.

TOTTENHAM.—The Tottenham Choral Society, which was established in 1856, is now in a highly prosperous condition. Its meetings are held in the Lecture Hall, and are conducted by Mr. John Dymond, of Clapton, whose zeal and patience have materially improved the musical faculties of the members.

WEST MELTON, ROTHERHAM.—A fine-toned organ, erected by Messrs. Forster and Andrews, of Hull, at West Melton Chapel, was opened by Mr. Horwood, of Hull, on Sunday, September 15th, when a good selection of music was performed. The tones of the organ were much admired, and the capabilities of the instrument were well tested by Mr. Horwood in the opening and concluding voluntaries, which were chiefly selected from the compositions of the late Vincent Novello, Esq., out of respect to his memory.

ORGANIST.—A Gentleman is desirous of obtaining an appointment as Organist or Assistant-Organist. Can instruct a Choir. Remuneration not the paramount object. Address, A. C., Mr. Robinson, 368, Strand. (W.C.)

ORGANS.—Organs of every description built, tuned, or repaired in any part of the country; charges strictly moderate. Several excellent new and second-hand Finger Organs for sale cheap, with one, two, or three rows of keys; also a fine old oak carved Organ-case. At King's Organ Factory, Bear-yard, Lincoln's Inn Fields, London, W.C.

FINGER ORGAN. in modern mahogany case, with 6 stops, 1½ octave of pedals. Gilt front, compass CC to F, with side and front blower, will be sold by auction by Mr. C. Kelly, on Wednesday next, October 2nd, at 11, Charles-st., Berners-street, at 2 o'clock.

QUARTERLY SALE of Unredeemed Stock of Pianofortes, Organs, Harps, and Harmoniums.—Mr. C. KELLY will Sell by Auction, at 11, Charles-street, Berners-street, Oxford-street, on Wednesday next, October 2nd, at Two o'clock, upwards of 70 Pianofortes, by Broadwood, Collard, Evans, Cadby, Nutting, Ward, Tolkien, Chappell, and Oltzmann, comprising every description of instrument. Two Finger Organs, with pedals; six Harmoniums; Harps by Erard, &c. May be viewed, and catalogues had the day prior and morning of sale.

MUSIC AND MUSICAL INSTRUMENTS.—Messrs PUTTICK and SIMPSON, Auctioneers of Music and Literary Property, beg to give notice that there will be no Sale of Musical Property this month. Consignments of Music or Instruments for the November Sale can at any time be received. 47, Leicester-square. Established (in Piccadilly) 1794.